



8608

musicalia



G

A Madame Annette Essipoff-Leschetizky.

Grand
Scherzo de Concert

pour

PIANO

composé
par

LADISLAS ŻELEŃSKI.

Op. 35.

Pr. M. 2.50.

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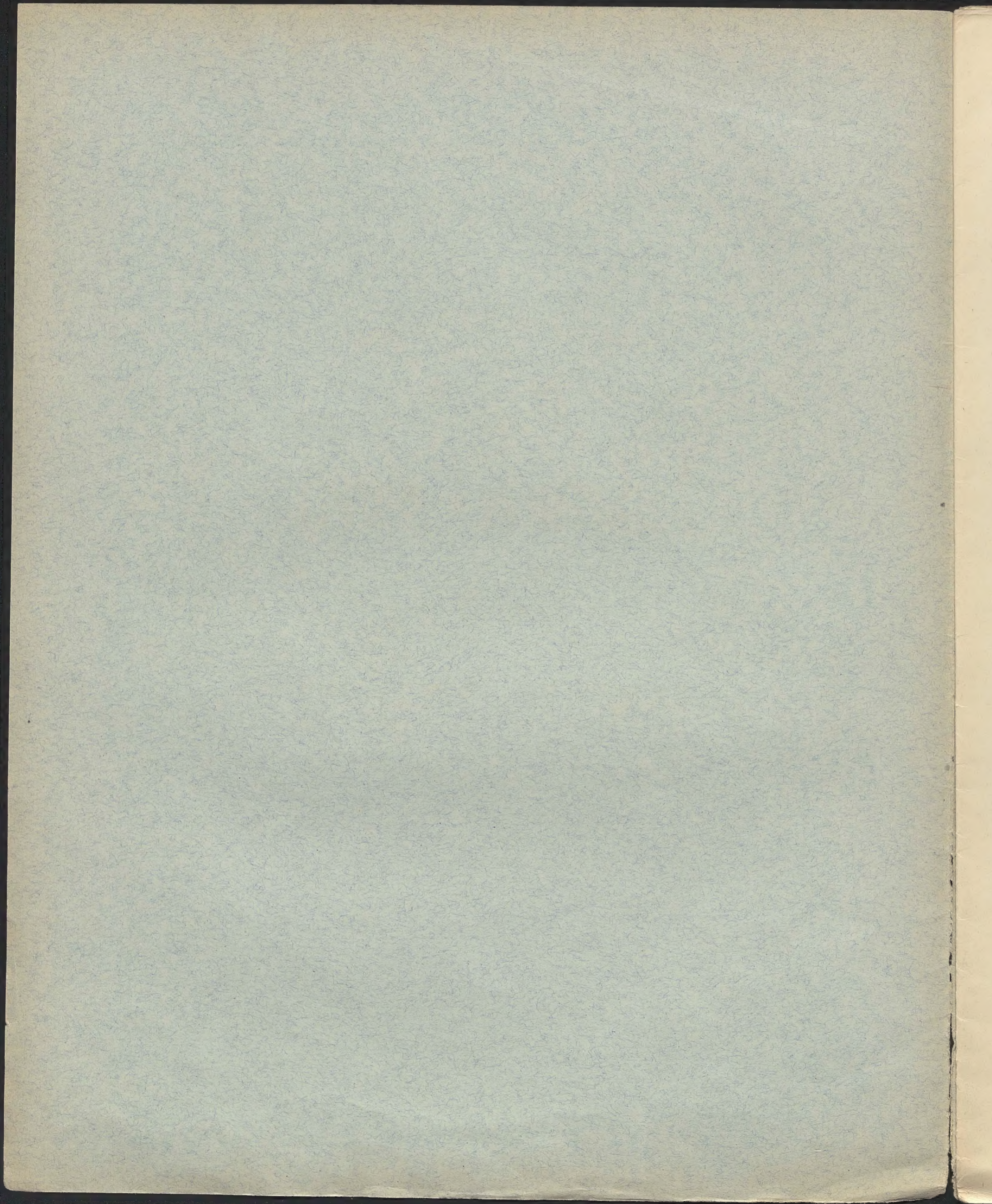
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LEIPZIG, FR. KISTNER.

(Médaille d'or de l'Empereur d'Autriche.)

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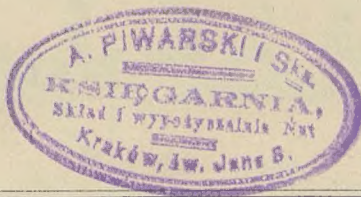
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mm.

Grand Scherzo de Concert.

Ladislav Zelenka Op. 35.

Molto vivace.



к 1956 м 600

First system of musical notation. The treble clef staff contains a melodic line with a long slur. The bass clef staff contains a bass line with a forte (*f*) dynamic marking and a slur.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a piano (*p*) dynamic marking and a pedal point marked "Ped." with an asterisk. Fingerings are indicated with numbers 1-4.

Third system of musical notation. The treble clef staff is marked "leggiero". The bass clef staff features two pedal points marked "Ped." with asterisks.

Fourth system of musical notation. The treble clef staff includes a "cresc." (crescendo) marking. The bass clef staff features two pedal points marked "Ped." with asterisks.

Fifth system of musical notation. The treble clef staff shows first and second endings marked "1." and "2.". The bass clef staff includes a first ending marked "1.".

Op. 10, No. 1

p *cresc.*

p *cresc.*

f *p* *Tr.*

f

p *f* *Tr.*

poco a poco cresc.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a triplet of notes (5, 3, 1) marked above. The bass clef contains a supporting accompaniment.

Second system of musical notation, starting with a forte (*ff*) dynamic marking. The treble clef features a melodic line with a slur and a dotted line above the first measure. The bass clef provides accompaniment.

Third system of musical notation, showing a continuous melodic line in the treble clef and accompaniment in the bass clef.

Fourth system of musical notation, featuring a piano (*pp*) dynamic marking. The treble clef has a melodic line with a slur. The bass clef has accompaniment. The system ends with the instruction *Ped.* followed by an asterisk and another *Ped.*

Fifth system of musical notation, containing several measures with slurs and dynamic markings. The system includes the instruction *Ped.* followed by an asterisk, *Ped.*, an asterisk, *Ped.*, and an asterisk.

Sixth system of musical notation, starting with a *poco cresc.* dynamic marking. The system includes the instruction *Ped.* followed by an asterisk.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur spanning across several measures. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff continues the accompaniment. A dynamic marking of *sfz* is present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is visible in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes. The lower staff has a bass line. A dynamic marking of *ff* is present in the lower staff, along with the markings *Ad.* and an asterisk ***.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs, and the lower staff has a bass line. A dynamic marking of *sfz* is present in the lower staff, along with the marking *Ad.* and an asterisk ***.

First system of musical notation. Treble clef on top, bass clef on bottom. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A large slur covers the first two measures. Dynamics include *Ad.*, *f*, and *Ad.*. There are asterisks under the second and fourth measures.

Second system of musical notation. Treble clef on top, bass clef on bottom. The treble part has a slur with an '8' above it. Dynamics include *f*, *p*, and *cresc.*. There is an asterisk under the second measure.

Third system of musical notation. Treble clef on top, bass clef on bottom. The treble part has a slur with an '8' above it. Dynamics include *ff* and *p*. There are asterisks under the second and fourth measures.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. The word *leggiero* is written above the treble staff. Dynamics include *Ad.*. There are asterisks under the first, third, and fifth measures.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *Ad.*. There are asterisks under the first, third, and fifth measures.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. The system includes first and second endings. Dynamics include *Ad.*. There is an asterisk under the first measure and a '1' in a box at the end of the first ending.

Più lento e molto espressivo.

First system of musical notation. The right hand (treble clef) features a melodic line with long, flowing phrases and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Performance markings include *p* (piano) in the left hand, *Ped.* (pedal) in the left hand, an asterisk *** in the left hand, and *simile* in the left hand. A *cresc.* (crescendo) marking is placed at the end of the right hand's phrase.

Second system of musical notation, continuing the melodic and harmonic development from the first system. The right hand continues with expressive phrasing, and the left hand maintains its accompaniment.

Third system of musical notation. The right hand has a *espress.* (expressive) marking. The left hand has a *sonore* (sonorous) marking and a *con Pedale.* (with pedal) marking. The music features sustained chords and moving lines.

Fourth system of musical notation. The right hand has a *cresc.* (crescendo) marking. The left hand continues with its accompaniment, featuring some rhythmic patterns.

Fifth system of musical notation. The right hand has a *dimin.* (diminuendo) marking. The left hand has a *pp* (pianissimo) marking. The system concludes with a double bar line and a *mf* (mezzo-forte) marking.

Sixth system of musical notation. The right hand has a *f* (forte) marking. The left hand has a *string.* (string) marking. The system ends with a final chord.

un poco più tranquillo 9

poco a poco *p*

cresc. poco a poco e molto legato

dimin. e rall. *a tempo* *molto espress.*

1 4 3 1 4 3 2 1 4

cresc.

dimin. *pp*

Quasi Cadenza, movimento ad libitum.

sonore

veloce e sempre

string.

1 2 4 5

2 3 1

1 3 4 3 2

8

2 1 2 3 5

dimin. e rall.

5

Tempo I.

p

leggiere

cresc. poco a poco

ff

8va
Ped.

Ped.

Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a complex melodic line with many accidentals and slurs. The left hand has a few notes and rests.

Second system of musical notation. The right hand continues with a melodic line. The left hand has chords and rests. Dynamic markings include *sf* and *ped.* with an asterisk.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Dynamic markings include *p*, *cresc.*, and *sf*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Dynamic markings include *sf* and *ped.* with an asterisk.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords. Dynamic markings include *p* and *cresc. poco a poco*.

Sixth system of musical notation. The right hand has a melodic line with slurs and an 8-measure rest. The left hand has chords. Dynamic markings include *f* and *sf*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth and sixteenth notes, some with accidentals. The lower staff is in bass clef and contains a bass line with chords and moving lines. A dynamic marking of *f* (forte) is placed at the beginning of the system.

The second system continues the piece. The upper staff has a melodic line with some rests and accents. The lower staff has a bass line with chords. A dynamic marking of *p* (piano) is present. The tempo or style marking *leggiero* is written above the upper staff. Below the bass staff, there are two performance instructions: *Ped.* followed by an asterisk ***, indicating pedal use.

The third system shows further development of the musical themes. The upper staff continues with melodic fragments, and the lower staff has a bass line with chords. Two performance instructions, *Ped.* followed by an asterisk ***, are placed below the bass staff.

The fourth system features a melodic line in the upper staff with a *cresc.* (crescendo) marking. The lower staff has a bass line with chords. A dynamic marking of *p* (piano) is placed at the end of the system.

The fifth system continues with a melodic line in the upper staff marked *cresc.* and a bass line in the lower staff marked *p*. There are also some performance markings like accents and slurs.

The sixth and final system on the page shows a melodic line in the upper staff marked *cresc.* and a bass line in the lower staff marked *f* (forte). The system concludes with a final chord in the bass staff.

And. acc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. A *Ped.* (pedal) instruction is present, along with a star symbol (*) and a fermata over a note in the right hand.

Second system of musical notation, continuing the piece with a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. It includes a *Ped.* instruction and a star symbol (*).

Third system of musical notation, featuring a forte (*f*) dynamic marking and the instruction *poco a poco cresc.* (poco a poco crescendo).

Fourth system of musical notation, continuing the piece with a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and an 8-measure rest indicated by a dotted line and the number 8.

Sixth system of musical notation, continuing the piece with a fortissimo (*ff*) dynamic marking.

Seventh system of musical notation, featuring a pianissimo (*pp*) dynamic marking and a *Ped.* instruction. It concludes with a star symbol (*) and another *Ped.* instruction.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Below the staff, there are asterisks and the marking "Ad." repeated several times.

Second system of musical notation, featuring a grand staff. The marking "poco cresc." is written above the treble clef. The notation includes flowing melodic lines and harmonic accompaniment.

Third system of musical notation, featuring a grand staff. The marking "f" is present above the treble clef. The system concludes with the marking "Ad." and an asterisk.

Fourth system of musical notation, featuring a grand staff with dense chordal textures and melodic fragments in both hands.

Fifth system of musical notation, featuring a grand staff with a prominent melodic line in the treble and a more active bass line.

Sixth system of musical notation, featuring a grand staff. The marking "ff" is written above the treble clef. The system ends with "Ad." and an asterisk.

Seventh system of musical notation, featuring a grand staff. The marking "p" is written above the treble clef. The system concludes with a final cadence.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A dynamic marking *sf* is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A dynamic marking *sf* is present in the bass staff. The instruction *cresc. sempre* is written above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A dynamic marking *sf* is present in the bass staff. An 8-measure repeat sign is indicated above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A dynamic marking *sf* is present in the bass staff. The instruction *cresc. poco a poco* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A dynamic marking *ff* is present in the bass staff. An 8-measure repeat sign is indicated above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. Dynamic markings *sf* are present in both staves. The instruction *Pa.* is written below the bass staff, and asterisks are placed below the bass staff.

First system of musical notation, featuring a treble and bass clef. It includes a fermata over the first measure, a dynamic marking of *ff* (fortissimo) in the second measure, and a star symbol in the fifth measure. A bracket with the number 8 spans the first two measures.

Second system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *cresc.* (crescendo) in the second measure and a dynamic marking of *ff* in the fifth measure.

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *ff* in the second measure.

Fourth system of musical notation, featuring a treble and bass clef. It includes a bracket with the number 8 spanning the first two measures.

Fifth system of musical notation, featuring a treble and bass clef. It includes a bracket with the number 8 spanning the first two measures.

Sixth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *ff* in the second measure.

★ Erfolgreiche Klaviermusik ★

C. Ansorge M.
Traumbilder (Erinnerung – Vergangenheit – Zu spät) 2. –
Allgem. Musikztg.: Originell in der Erfindung, durchaus fesselnd, bestimmt im Ausdruck und musikalisch fein empfunden.

S. Bortkiewicz
Lamentations et Consolations
 Heft I (Nr. 1–4) 3. –
 Heft II (Nr. 5–8) 3. –

M. Enrico Bossi
 Op. 137. 5 Stücke
 Nr. 1. Präludium Nr. 1. *C.* 1.50
 Nr. 2. Präludium Nr. 2. *Es* 1.50
 Nr. 3. Intermezzo Nr. 1. *Dm.* 1.50
 Nr. 4. Intermezzo Nr. 2. *Ges* 1.50
 Nr. 5. Studie. *Bm* 1.50

H. Cassimir
 2 Klavierstücke nach Versen aus H. Conradis „Lieder eines Sünders“
 Nr. 1. Abendstimmung. *Des* 1.50
 Nr. 2. Unruhe der Nacht. *Fism* 1.50
Signale: Künstlerisch vornehme Musik von wirklich poetischem Gehalt, die der flachen Mode auch nicht die leiseste Konzession macht.

F. Draeseke
 Op. 21. Was die Schwalbe sang
 5 lyrische Stücke. (Vision – Traum im Elfenhain – Abschied ohne Ende – Launische Fee – Weltvergessenheit) 3. –
Kunstwart: Das sind feinste Gaben lyrischer Kleinkunst! Nr. 3 „Abschied ohne Ende“ halte ich für eine der allerbesten und kostbarsten Perlen in ihrer Kunst. (Dr. Goehler.)
 Op. 43. Rückblicke
 5 lyrische Stücke. (Sturmgedanken – Ruhe am Strom – Nur ein Ton – Heimfahrt – Seltsame Botschaft) 4. –
Musikal. Wochenblatt: Eine Folge geistreicher, überaus fesselnder Tonbilder, die sich als Resultat einer kräftigen Phantasie und technischer Meisterschaft darstellen.

P. Graener
 Op. 22. Aus dem Reiche des Pan
 4 Stücke 2. –
Schweiz. Musik-Zeitung: Weltvergessene, träumerische Harmonien in ganz kleinen anspruchlosen Formen.

Hans Huber
 Op. 124. 6 Oktaven-Etüden zum Konzertvortrag
 Nr. 1. Toccata. *Dm.* 1.50
 Nr. 2. Valse-Impromptu. *H.* 1.50
 Nr. 3. Romanze. *Es* 1.50
 Nr. 4. Intermezzo. *E* 1.50
 Nr. 5. Nachtstück. *Am.* 1.50
 Nr. 6. Valse-Impromptu. *B.* 1.50

S. Karg-Elert
 Op. 17. Bagatellen
 Nr. 1. Humoreske. *Dm.* 1.20
 Nr. 2. Scherzino. *G.* 1.20
 Nr. 3. Kantilene. *Des* 1.20
 Nr. 4. Impromptu. *Hm.* 1.20
 Nr. 5. Burleske. *F.* 1.20
 Op. 45. Walzer-Szenen. 8 Charakterstücke. 4. –
 Prächtige, brillante Vortragsachen von unmittelbarer Wirkung.

J. Lamberg M.
 Op. 14 Nr. 1. Valse expressive. *As.* 1.20
Österreich. Volksztg.: In dem Konzert Grünfeld hat die Valse expressive von Lamberg so allgemein angesprochen, daß das Stück wiederholt werden mußte.
Wiener Salonblatt: Ein Kabinettsstück ersten Ranges!

Op. 17. Causeries de Vienne. 5 Stücke 3. –
Die Presse: Es sind reizende Plaudereien, bald bedächtig, bald sprudelnd, – in gutem Sinne wienerisch, nirgends platt, immer kurzweilig. (Dr. Rob. Hirschfeld.)

A. Longo
 Op. 18. 6 Stücke
 Nr. 1. Präludium. *Des* 1. –
 Nr. 2. Rückkehr. Romanze. *Des* 1. –
 Nr. 3. Scherzino. *Bm* 1.50
 Nr. 4. Romanze. *Des* 1. –
 Nr. 5. Mazurka. *As* 1.50
 Nr. 6. Novelle. *Des* 1.50
Chorgesang: 6 Konzertsstücke, welche dem Künstler wie dem guten Klavierspieler Befriedigung geben.

Op. 19. Romantische Suite Nr. 3. *Dm.* 3. –
 Einzel:
 Nr. 1. Präludium. *Dm.* 1. –
 Nr. 2. Romanze. *B.* 1. –
 Nr. 3. Scherzo. *Dm.* 1.50

Op. 20. Nuptialia. Suite. *C.* 3. –
 Einzel:
 Nr. 1. L'Augurio. *C.* 1. –
 Nr. 2. Canto d'Amore. *As* 1. –
 Nr. 3. Marcia. *C.* 1.50

Op. 23. Romantische Suite Nr. 4. *E.* 3. –
 Einzel:
 Nr. 1. Präludium. *E.* 1. –
 Nr. 2. Romanze. *A.* 1. –
 Nr. 3. Novelle. *E.* 1.50
Klavierlehrer: In Longo machten wir eine neue und wie wir gern hinzufügen, interessante Bekanntheit usw.

G. Martucci
 Op. 76. 3 Stücke
 Nr. 1. Novelle. *Es.* 1.50
 Nr. 2. Notturmo. *H.* 1.50
 Nr. 3. Scherzo. *G.* 1.50
Schweiz. Musik-Zeitung: Ein Trifolium geistreicher, feiner Klavierstücke, die von sicherer Formbeherrschung und gründlichster Kenntnis der Wirkungen des Instruments zeugen.

R. Niemann
 Op. 37. Scherzo. *Gm* 2. –
 Op. 38. Träumerei. *E.* 1. –
 Op. 39. Notturmo. *E.* 2. –
 Op. 42. Polonaise. *D.* 2. –
 Op. 44. Intermezzo. *Bm* 1.50
Klavierlehrer: Von den warm empfundenen, erfreulichen Klavierstücken ist besonders die Polonaise (Op. 42) von zwingender Wirkung, allerdings erfordert das technisch schwere Stück glänzendes, feuriges und musikalisches Spiel.

J. Pembaur
 Op. 96. 4 Stücke
 Nr. 1. Frühlingsnacht. *G.* 1. –
 Nr. 2. Sommernacht. *Des* 1. –
 Nr. 3. Herbstnacht. *Em* 1. –
 Nr. 4. Winternacht. *Cm* 1. –

C. Piutti M.
 Op. 14 Nr. 1. An der Quelle. *A.* 1.50
Schweiz. Musik-Zeitung: Zu dem leichten melodischen Fluß gesellt sich bei Piutti eine farbenreiche Harmonisierung, die seinen Gebilden erhöhten Reiz verleiht.

H. Reinhold
 Op. 50. Valses pittoresques 2. –
 Eines der bekanntesten Werke des beliebten und erfolgreichen Wiener Pädagogen.

A. Reuß
 Op. 16. 3 Stimmungen
 Nr. 1. Märchen. *D.* 1.50
 Nr. 2. Trübe Stunden. *Gism* 1.50
 Nr. 3. Erfüllung. *G.* 1.50
Augsburger Volksztg.: Was der Komponist in den vorliegenden drei Stücken bietet, sind wirklich Stimmungen reizvollster Art, geistreiche Improvisationen von unmittelbarer packender Wirkung. – Reuß bietet in allen drei Nummern fein empfundene zarte Musik von bestrickendem Reiz und intimstem persönlichen Empfinden.

L. Schlegel
 Op. 30. Ins Album. 4 Stücke
 Nr. 1. Kahnfahrt. *E.* 1. –
 Nr. 2. Kapriccio. *Am.* 1. –
 Nr. 3. Trauermarsch. *Em* 1. –
 Nr. 4. Walzer. *C.* 1. –
Deutsche Tonkünstler-Zeitung: Vier prächtige Stücke voll Leben und Stimmung, eine wirkliche Bereicherung der Klavier-Litteratur.

O. Singer
 Op. 9. 3 Stücke
 Nr. 1. Burletta. *D.* 1.50
 Nr. 2. Réverie fantastique. *As* 1.50
 Nr. 3. Böhmisch. *Es* 1.50
Allgemeine Musikztg.: Ein ausgesprochener Sinn für die Wirkungen pianistischer Feinheiten tritt in allen Stücken zutage. Besonders wird durch die Ausarbeitung des schlichten Themas in „Böhmisch“ die Komposition zu einem Kabinettsstück.

L. Thuille
 Op. 37. 2 Stücke
 Nr. 1. Threnodie. *Bm* 1.50
 Nr. 2. Burla. *A.* 1.50
Signale: Zwei überaus sympathische und feingestaltete Beiträge moderner, wahrhaft dem Charakter und den Grenzen des Instruments angemessener Klaviermusik.

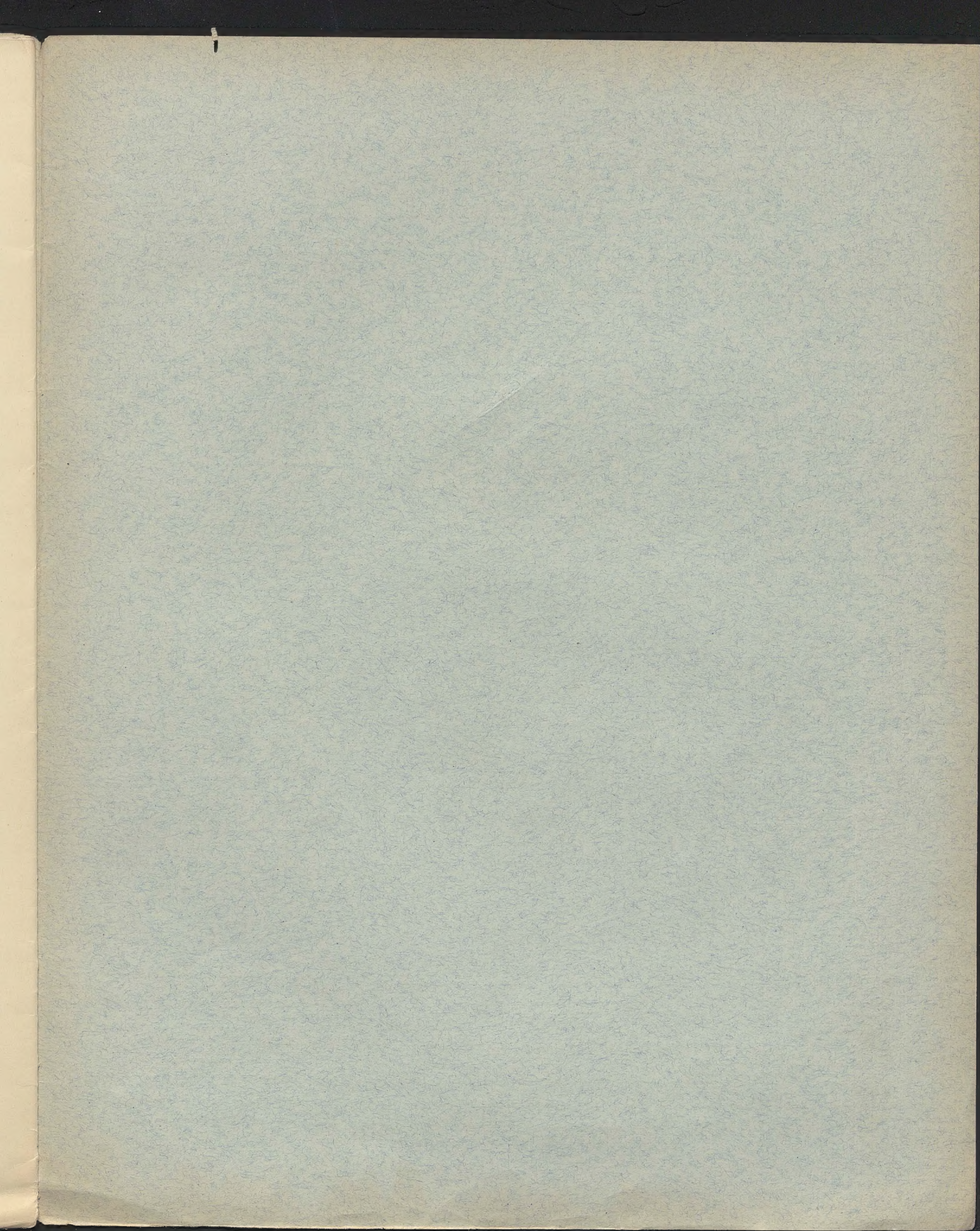
L. Żeleński
 Op. 35. Grand Scherzo de Concert. *Es.* 2.50
 Ein höchst effektvolles dankbares Klavierstück.

O. Zweig
 Op. 6. Suite. *E.* 5. –
 Einzel:
 Nr. 1. Präludium. *Em* 1.50
 Nr. 2. Toccata. *A.* 1.50
 Nr. 3. Scherzo. *Cism* 1.50
 Nr. 4. Tema con Variazioni. *E.* 1.50
 Nr. 5. Intermezzo. *H.* 1.50
 Nr. 6. Rondo. *E.* 1.50
Musikalisches Wochenblatt: Wir empfehlen die Suite angelegentlich für das private Studium wie auch besonders für den allgemeinen Unterricht, denn jeder ernst Denkende und streng Prüfende wird davon ohne Zweifel Anregung und Genuß haben.

Op. 8. 12 Deutsche Tänze und Walzer 2. –
Klavierlehrer: Seine Deutschen Tänze sind von sehr ansprechender und feiner Fassung, bewahren deutsche Art und Empfindung, halten sich fern von allem Konventionellen und zeichnen sich durch schönen und natürlichen Klaviersatz aus – eine dankenswerte Gabe für musikalische Erholungsstunden.

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Vierhändige Klaviermusik

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